

*if two things don't fit,  
but you believe both of them,  
thinking that somewhere, hidden,  
there must be a third thing  
that connects them*

for saxophone, soprano, and laptop  
by Ted Moore

*if two things don't fit, but you believe both of them, thinking that somewhere, hidden, there must be a third thing that connects them*

in four movements

I.

II.

III.

IV.

Coda

for saxophone, soprano, and laptop

by Ted Moore

commissioned by and dedicated to Kyle Hutchins and Alyssa Anderson

autumn 2014

~ Squiggly Line Music ~

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- if two things don't fit... -

I.

as long as possible

A loose folds (*pp*) → release

~3 sec.

~8 sec.

as long as possible

~6 sec.

Soprano

Saxophone

Laptop

tenor sax.

x = slap tongue

record for 10 sec

mf

hoo!

flz., just air (*pp*) → release

ho!

mf

(oo) — gradually — → (ō)

~5 sec.

2 sec.

~9 sec.

B ♩ = c. 132

~5 sec.

~9 sec.

Sop.

Sax.

Lptp.

(no break) loose folds → release

1 sec.

2 sec.

ho!

flz., just air → release

2 sec.

loose folds

ho!

mf

(no break)

mf

(no break)

loose folds

(ō) grad. — → (oo)

~8 sec.

(no break)

mf

(no break)

ho!

flz., just air →

~6 sec.

~5 sec.

~8 sec.

~5 sec.

as long as possible

Sop.

Sax.

Lptp.

(no break) mf

(loose folds) →

(vowel change subitō)

(no break)

mf

ho!

(oo) grad. — → (ō)

4 sec.

as long as possible

quiet multiphonic

n

n

- if two things don't fit... -

C

~40 sec.

D

♩ = c. 144  
x = slap tongue

Sax.

to alto sax.

Ltp.

improvise in OTS with RHPF

improvise with RHPF in OTS of both

(sustained multiphonic cont.) ————— sustained soprano note *mf* ————— (continue)

E

Sax.

Ltp.

(continue)

F

Sop.

Sax.

△ = loud multiphonic  
4x

Ltp.

last time:

sustaining timbres & filters OFF  
recording of loose folds ON

G

~40 sec.

Sax.

repeat section E using only slap tongue at *p* and ♩ = c. 80, until "loose folds recording" in laptop part reaches slowest speed

once "loose folds recording" is at slowest speed, mimic recording in pitch, tempo, and timbre using slap tongue for ~15 sec.

to tenor sax.

Ltp.

(recording of loose folds cont.) ————— playback rate slowly decreases

- if two things don't fit... -

~1 min.

**II.**

Sop. *pp* *f* *pp* *pp* *f* *pp*

Sax. *mf*

Ltp.

after the saxophone has produced a few articulations, begin sustaining long tones using the vowels ah or ā, and sometimes transitioning between them. choose notes E5 and higher. each tone should last about 10 sec. when you hear an electronically produced replication of your note, decrescendo

sporadically use abrupt articulations of slap tongue, inverted slap tongue, quiet smacks, air articulations, etc., cluster in groups of 2 or 3, generally maintaining the sound scape

reverb and delay turned on for sax, spectral smear prepared for soprano slowed recording of loose folds continues, quietly

spectral smear of soprano

spectral smear of soprano

cont. - - - - -

**III.**

Sop. *mp* *mf* *f* *ff*

Sax. (cont.) - - - - - to alto sax.

Ltp. spectral smear of harmonica sim. sim. sim. sustain of harmonica timbre *ff*

switch to harmonica

general range: out in out in out

breathing: out in out in out

about 10 sec. each


pitch shifted harmonica playback


~1 min.

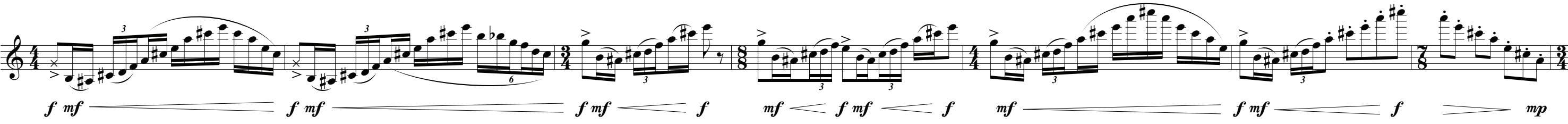
*n*

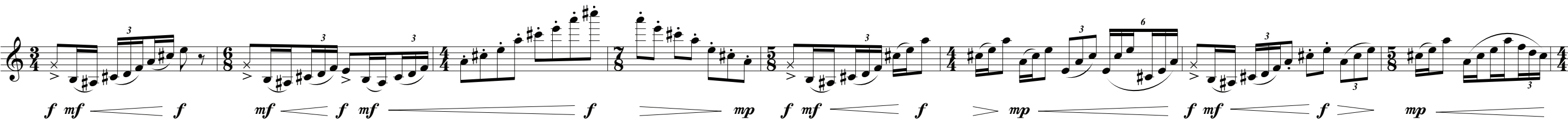
- if two things don't fit... -


♩ = c 132  
x = slap tongue


Sax. 

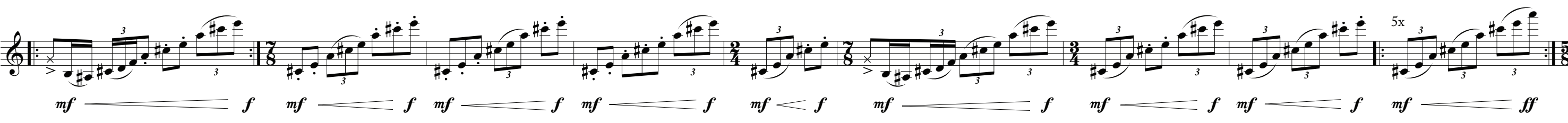
Lptp. 

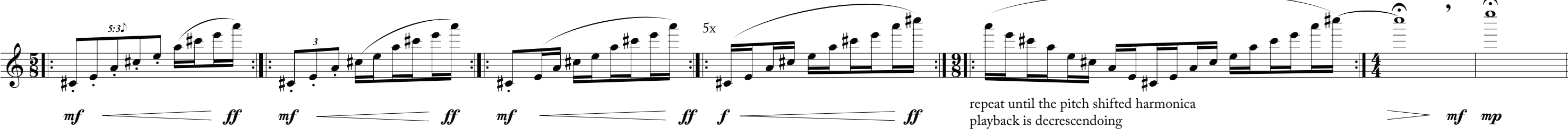
Sax. 

Sax. 

Sop. 

Sax. 

Sax. 

Sax. 

repeat until the pitch shifted harmonica playback is decrescendoing

- if two things don't fit... -

Sop. as the harmonica file comes to an end, make sure the last note is E5 and sustain it for a full breath

Sax. (slap tongue) use whatever saxophone(s) you want for mvt. IV

Lptp. (pitch shifted harmonica playback, cont.)

release

IV.

~1.5 to 2 minutes

group improvisation using sounds and motives from piece

delay and reverb from mvt. II

*n*

*n*

### Coda

Sop. tacet al fine

Sax. tenor sax. etc.

Lptp. tacet al fine

at least 40 sec.

very quiet overtones, with a lot of air sound

*fine*